

# Celebration of the 35<sup>th</sup> Anniversary of the Founding of Media Study

Friday – Sunday May 1 – 3, 2009

112 Center for the Arts, University of Buffalo, State University of New York

## Friday, May 1

2:00PM

### Welcome

**Vibeke Sorensen**, Professor and Chair, Department of Media Study

**Bruce D. McCombe**, Dean, College of Arts and Sciences, SUNY Distinguished Professor of Physics

### Memories of Administrators

Moderator: Marguerite Dorrity

**Marguerite Dorrity** was a voice major at the Julliard School of Music in New York City and a drama major at the Carnegie Institute of Technology in Pittsburgh, and later received a Masters Degree in Media Study and Communications at SUNY/Buffalo. There, she was Assistant to the Director of the Educational Communications Center, 1974-1981, and Assistant to the Chair, Department of Media Study, 1987-1995. In 1991, she received the New York State/United University Professions Award for Excellence in Professional Service. At various times, she has been Director of the Metropolitan Opera National Council in New York City, Development Coordinator of the Sarasota Opera Association, a Board Member of Squeaky Wheel, of the New York State Media Art Teachers Association, and of the Port Hope Friends of Music in Ontario, Canada. She has also served on the Board of the Buffalo Philharmonic Orchestra, the Albright-Knox Art Gallery, and Young Audiences of Western New York, and been active in many church and community service organizations, receiving the Founders Award from Homespace in 2005

**Louisa Bertch Green** is currently deputy executive director for research and planning for the Columbus Museum of Art. She was invited to join the museum in 1997 as senior development officer, and later served as acting director of development, head of publications and archives, staff director for the long-range plan, and director of research and planning. She has been responsible for the development of institutional partnerships and for production for fifteen exhibition catalogues, including *The Circle of Bliss: Buddhist Meditational Art* (Columbus Museum of Art and Serendia Publications, Chicago, 2003, 760 pp.) She holds degrees from the University of Chicago in political science; SUNY/Buffalo in neurophysiology, cognitive psychology, and aesthetic theories of visual perception; and Rice University in French and history. She is author and co-editor with David F. Ericson of *The Liberal Tradition in American Politics* (New York and London: Routledge, 1999) and is turning her dissertation into a book, *A Political Irony: The Concept of 'Public' in American Politics*.

**Christine E. Downing** graduated in Art History from the University of California at Berkeley and took her M.A. in Media Arts and Contemporary Music from SUNY/Buffalo. She was the Director of the Conference, "Women in Independent Film and Video" at the Center for Media Study in 1974. She was a Founding Board member of OVRMAC, the Ohio Valley Regional Media Arts Coalition, in 1979, and served as Media Arts Coordinator of the Ohio Arts Council, 1980-1987; Vice President of the Boston Film and Video Foundation, 1987-1991; and Registrar for the private art collection of Fidelity Investments, 1994-1997. Her publications include *National Survey of Funding in Media Arts through States Art Agencies* (1987), and *Study of Private Funding for Media Arts in Massachusetts* (1988-1989). She has been a panelist for the National Endowment for the Arts, a guest curator for several film and video exhibitions, and taught at the New England School of Art and Design.

### 3:30 PM – Memories of Distinguished Early Visitors

Moderator: Professor Brian Henderson

**Noël Carroll** holds degrees in philosophy from Hofstra University and the University of Pittsburgh, and PhDs in both Cinema Studies from New York University and in Philosophy from the University of Illinois at Chicago Circle. He is an authority on the aesthetic analysis of films and the visual arts, and received a Guggenheim Fellowship to explore the relation of philosophy to dance in 2002. He is Past President of the American Society of Aesthetics. He has taught at SUNY/Buffalo, held the Monroe Beardsley Chair of Philosophy at the University of Wisconsin – Madison, been Andrew Mellon Professor of Humanities at Temple University, and is now Distinguished Professor of Philosophy at the City of New York Graduate Center. He has published over 200 articles and sixteen books, including *Philosophical Problems of Classical Film Theory* (Princeton, 1988), *Mystifying Movies: Fads and Fallacies in Contemporary Film Theory* (Columbia, 1988), *Theorizing the Moving Image* (Cambridge, 1995), and, with David Bordwell, *Post-Theory: Reconstructing Film Study* (University of Wisconsin, 1996). He has also published *Theories of Art Today* (University of Wisconsin, 2000) and, most recently, *On Criticism* (Routledge, 2009).

**Vladimir Petric** took his first degree from the Academy of Film, Theater, Radio and Television in Belgrade, Yugoslavia where he became Professor of Film History and published eight books in Serbo-Croatian. He was then Research Scholar at the State Institute of Cinematography (VGIC) in Moscow, and received the first PhD ever awarded by the Department of Cinema Studies at New York University in 1973. He first taught at SUNY/Buffalo and, in 1974, became the Luce Professor of Film Studies at Harvard University where he was the Founding Curator of the Harvard Film Archive where he worked until his retirement in 1998. He has published essays on Griffith, Renoir, Dreyer, Shub, Tarkovsky, and many others, and published *Film and Dreams: An Approach to Bergman* (1981) and *Constructivism in Film: The Man with the Movie Camera* (1987). He is working on a theoretical book on *The Aesthetics of the Moving Image: Similarities and Differences Between Cinematic and Digital Media*. He has also directed many films, stage plays, and television programs, notably *Light Play: in Black, White and Grey – A Tribute to Moholy-Nagy*, *Symphony of Hands* about his teacher Slavko Vorkapich, and his own *The Wall of Memories* (2007-2004). In 2008, he received the Lifetime Achievement Award at the Belgrade Film Festival.

**Robert Haller** took his BA and MA from the University of Notre Dame. He is a film historian, arts administrator and photographer. His books and catalogues include studies of Stan Brakhage, Kenneth Anger, Ed Emshwiller, Fritz Lang and Omer Kavar. He is also the author of *Crossroads: 1970s Avant-Garde Film in Pittsburgh* (2005). He co-chaired the important Minnewaska Media Arts Center Conference in 1979 and the Boulder Media Arts Center Conference in 1980. He was Founding Editor of *Field of Vision*. He has just finished a book on Amy Greenfield's cine-dance, is preparing a study of abstract filmmaker Jim Davis and a biographical encyclopedia of North American Avant-Garde Cinema. He administered Pittsburgh Filmmakers and the Film-Makers Cooperative, and was Chair of the National Alliance of Media Arts Centers. At Anthology Film Archives, he is Director of Collections/Special Projects. He has organized retrospectives of Michelangelo Antonioni, Hans-Jurgen Syberberg, Bruce Elder, and the theme series, "Galaxy" and "First Light." In 2005, Bruce Baillie awarded him the Bish Prize for services to the field. He has been photographing filmmakers for forty years and is preparing a book/exhibition of nudes and megaliths. He carefully documented many of the activities of the Center for Media Study in its early years, and his photographs have appeared in many books on its faculty. His exhibition is featured at this 35<sup>th</sup> Celebration.

### 7:30 PM – Screening of Media Works by Early Students, 1973-1983

Selected by Professor Tony Conrad

## Saturday, May 2

10:00 AM – Memories of Media Study Academics

Moderator: Professor Peter Weibel

**Seth Feldman** took his BA degree from Johns Hopkins University and his PhD from SUNY/Buffalo with a dissertation on Dziga Vertov. He published his *Evolution of Style in the Early Work of Dziga Vertov* (New York: Arno Press, 1977) and *Dziga Vertov: A Guide to References and Resources* (Boston: G.K. Hall, 1979). He has taught at Western Ontario University and in the Department of Film and Video Studies at York University, which conferred on him the title of University Professor in 2001. He has served as the Dean of the Faculty of Fine Arts and is currently Director of the Robarts Centre for Canadian Studies. He has produced more than 25 radio documentaries for the Canadian Broadcasting Corporation program, *Ideas*. As a film programmer, he has shaped the Canadian Image Film Festival and the Grierson Seminar, and organized the landmark Canadian Cinema Retrospective with the Chinese Film Archive in Beijing in 2000. He has edited six other books, including *The Canadian Film Reader* (1977), the first textbook to be published on Canadian film, and *Allan King: Filmmaker* (2000).

**J. Ronald Green** took his BA degree at Rice University and his PhD at SUNY/Buffalo with a dissertation on Jean-Luc Godard. He has taught at American University in Washington, D.C., and was Chair of the Department of Photography and Cinema at Ohio State University, where he is currently Professor of Film Studies in the Department of Art History. He has served as Assistant Director of the Media Arts Program at the National Endowment for the Arts, Director of Media Study/Buffalo, President of the National Alliance for Media Arts Centers, and Trustee of the American Film Institute. His essays have appeared in *Cinema Journal*, *Film Quarterly*, *Griffithiana*, *Black Film Review* and the *Journal of Film and Video*. He has published *Straight Lick: The Films of Oscar Micheaux* (2000), and *With a Ctooked Stick: The Films of Oscar Micheaux* (2004), both volumes at the Indiana University Press.

**Scott Nygren** received his BA from the University of California at Berkeley and his PhD from SUNY/Buffalo with a dissertation on Bruce Baillie. He instituted a film education program at the Museum of Modern Art in New York City and later headed the film program at the University of Toledo where he co-founded a Media Arts Center. He has taught at Ithaca College and joined the Film and Media Studies Program at the University of Florida, Gainesville in 1990. He has taught courses in film history and theory, in video production, documentary film, avant-garde film, and Asian film, as well as Post History and Visual Culture. He has taught in the University of Florida Program in Florence, Italy, and Aix-en-Provence and Paris, France, and spent extended research periods in Paris and Japan. He has published numerous articles on film and cultural theory, and *Time-Frames: Japanese Cinema and the Unfolding of History* (University of Minnesota Press, 2008). He continues to produce his own video art tapes and installations.

**Peter Lunenfeld** took his BA from Columbia University, his MA in Media Study at SUNY/Buffalo, and his PhD in Film, Television and New Media from the University of California at Los Angeles. He is currently Professor in the Design/Media Arts Department at UCLA. He has written over 70 articles in venues ranging from *Artforum* to *New Media and Society*. He has published three books: *The Digital Dialectic: New Essays on New Media* (MIT, 1999), *Snap to Grid: A User's Guide to Digital Arts, Media and Culture* (MIT, 2000), and *The Secret War Between Downloading and Uploading* (forthcoming). He is the creator and editorial director of *Mediawork*, a pamphlet series for the MIT Press on the relationship of academic discourse to graphic design, a project supported by the Rockefeller Foundation and Jeffrey and Catharine Soros. Recently, he has held fellowships at the Columbia University Institute for Scholars at Reid Hall in Paris and at the Vectors Program at the Annenberg Center at the University of Southern California.

## 2:00 PM – Presentations by Student Artists

Moderators: Woody Vasulka and Steina

**Andrej Zdravic** is an independent film and sound artist from Slovenia. He was educated in Ljubljana, Algiers, and Buffalo, taking his BA and MA Degrees in Media Study at SUNY/Buffalo. He was awarded an honorary Doctoral Degree from Ljubljana University in 2006. He has taught at the University of Wisconsin at Milwaukee and San Francisco State University and has been Visiting Filmmaker at more than 25 others in the United States and Europe. He worked for many years at The Exploratorium Museum of Science, Art & Human Perception in San Francisco. Inspired by music, he has made more than 28 independent films focusing on the energies and spiritual aspects of natural phenomena and has been commissioned to make numerous educational and scientific films (earth sciences, microsurgical transplantation) for ARTE, ZDF and RAI, with sponsorship from the National Academy of Science, the National Endowment for the Arts and the Preseren Fund in Slovenia. His films have been screened in over 200 one-man shows and were accorded a retrospective at Anthology Film Archives in 2008. For all works, he is the producer, director, cameraman, editor, music and sound recordist and composer. One of his *Time Horizon* 8-channel video and sound installations, *Secrets of Soca* (1995-1998) is on permanent exhibition as an auto-loop laserdisc at the Triglav National Park Center in Trenta, Slovenia. Other permanent installations are in science and art museums in the United States and Taiwan, work also featured at World Expo (1998) and at the Venice Biennale (1989).

**Arnold Dreyblatt** is a composer and media artist who studied composition and ethnomusicology at Wesleyan University and received his BA in Media Study from SUNY/Buffalo. Since 1984, he has lived in Berlin, and was voted a lifetime membership in the Academy of Art there in 2007. He has had solo exhibitions in Berlin, Copenhagen, Amsterdam and Torino, and his works have appeared in a dozen group exhibitions throughout Europe. He has taught as a Guest Lecturer at the Media Lab at MIT, the Academy of Visual Arts in Saar, the Department of Cultural Studies at University Lüneberg, and at both the Art Academy and the University of Art in Berlin. He is currently Chair at Muthesius Kunsthochschule in Kiel. He has received First Prize in the International Public Art Competitions from the Center for Holocaust and Minorities Museum in Oslo, Norway and the Art Institute in Braunschweig. His publications include *Who's Who in Central Europe 1933*, *Eine Reise in den Text* (1995), *Aus den Archiven* (2003), and *Inscriben/Inscriptions* (2006).

**Henry Jesionka** studied physics at the University of Waterloo, received his BA in Media from Ryerson Polytechnical University in Toronto, and his MA from the Department of Media Study, SUNY/Buffalo. He has taught at the graduate and undergraduate levels at Simon Fraser University in Vancouver, Ryerson Polytechnical University, and the Department of Media Study, SUNY/Buffalo, and been a guest lecturer at the Hochschule für Angewandte Kunst in Vienna, Austria. His film, *Resurrected Fields*, was shown at the Tate Gallery in London, his *Nullstadt & White House* installation at the World Financial Center in New York City, and his four installations, *Overlapping Nows*, in the Victorian Museum in Melbourne, Australia. He created unique projection installations for the exhibition, *Resonating Fields: The Photography of Lois Greenfield*, which he curated in Daytona, Florida. He was Creator and Project Manager for the *Sheltering*, the mission of which was to design and prototype the construction and distribution, through volunteer networks of portable and durable waterproof shelters for the homeless.

**Robert O'Kane** received his BA in Media Study and his MAH in Media Study and Electronic Music from SUNY/Buffalo. In 1990, he moved to Frankfurt, Germany, to work for the Institute for New Media at the Stadelschule where he designed, implemented and developed programs and hardware interfaces for real-time interactive art installations. In 1994, he was co-founder of the artists group Otherspace, doing interactive installations including virtual reality environments, robotic and sound installations. In 1997, he co-founded the company, Renderserve. Since 1999, he has been Computer Systems Administrator at the Kunsthochschule für Medien in Köln, Germany.

**John Minkowsky** received his BA in English and Media Study and his MAH in Media Study at SUNY/Buffalo. Between 1976 and 1984, he was Video/Electronic Arts Curator and New Music Programmer at Media Study and organized more than 300 artist presentations, lectures, installations and gallery exhibitions, performances and concerts, residencies, and touring exhibitions and conferences, including Design/Electronic Arts (1977) and The Electronic Narrative (1984). He has been the recipient of research and writing grants from the NEA, the New York State Council on the Arts and the Indiana Commission for the Humanities and was an Andrew Mellon Fellow in Arts Criticism at the California Institute of the Arts, and has also served on advisory panels for the state arts councils of New York, Ohio, and Pennsylvania, as well as the NEA. He has taught at the Maryland Institute College of Art, the Center for Media Study at SUNY/Buffalo, and the San Francisco Art Institute, and his essays have appeared in such journals as *Film Quarterly*, *afterimage*, *Video '81* and *Illuminace*, and in catalogues for the Centre Georges Pompidou in Paris, the Museum of Broadcasting in New York, the Boston Museum of Fine Arts, and ZKM. He is currently writing a book on the role of public television stations in the development of video art.

**Alan Williams** received his BA and MA degrees and his PhD in French from SUNY/Buffalo. He has taught at SUNY/Buffalo and the University of Iowa and is currently Professor of French at Rutgers University. He was the first Film Curator at Media Study/Buffalo. He wrote early essays on the films of Jonas Mekas and of Bruce Baillie in *Film Quarterly* and made an important contribution on the recognition of sound in film analysis in his essay, "Is Sound Recording a Language?" in *Yale French Studies* (1980). He has published *Max Ophuls and the Cinema of Desire* (Arno, 1980), *Republic of Images: A History of French Filmmaking* (Harvard, 1992), and *Film and Nationalism* (Rutgers, 2002). His field is primarily film history, defined very broadly to include theories of spectatorship, film genres, economic history, and the influence of social configurations. He teaches graduate courses on the French Cinema of the Occupation, Cinema between the World Wars, Film Theory, and Writing Film History.

**Bruce Jenkins** has been Film Curator at Media Study/Buffalo, Curator of Film/Video at the Walker Art Center, and Stanley Cavell Curator at the Harvard Film Archive. He has taught at SUNY/Buffalo, the University of Minnesota, Macalester College, and Harvard University, and is now Professor of Film, Video, New Media and Dean of Undergraduate Studies at the Art Institute of Chicago. He did his undergraduate degree in English at New York University and wrote the first PhD dissertation on Hollis Frampton at Northwestern University. He has published or edited *Film Reader 3* (1978), *The American New Wave, 1958-1967* (1983), *Hollis Frampton's Recollections/Recreations* (1984), *Bordering on Fiction: Chantal Akerman's D'Est* (1995), *2000 B.C.: The Bruce Conner Story Part II* (1999), and in 2009, edited and introduced *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton*. He also edited, for the Harvard University Press, *Making Forest of Bliss: Intention, Circumstance and Chance in Nonfiction Film* by Robert Gardner and Akos Östör, and *Walking with the Wind* by Abbas Kiarostami. He has also lectured and written on the films of Paul Sharits and Tony Conrad.

**Thom Andersen** graduated from the University of Southern California School of Cinematic Arts. His early films were *Melting* (1965), *Olivia's Place* (1966) and -- ----- (1967). In 1974, he completed the documentary masterpiece, *Eadweard Muybridge, Zoopraxographer*. In 1995, with Noel Burch, he made *Red Hollywood*, a videotape about the film work created by the victims of the Hollywood Blacklist. This work also resulted in a book, *Les Communistes de Hollywood: Autre chose des martyrs* (1994). His acclaimed *Hollywood Plays Itself* (2003), a videotape about the representation of Hollywood in movies, won the National Film Board of Canada Award for Best Documentary Feature at the 2003 Vancouver Film Festival and was voted Best Documentary of 2004 in the *Village Voice* Film Critics Poll. He has taught at SUNY/Buffalo, Ohio State University, and, since 1987, has taught film composition, as well as the theory, history and criticism of film at the California Institute of the Arts in Valencia.

**7:30 PM – Memories of the Founding Faculty**

Moderator: Professor Vibeke Sorensen

Video Tributes to the Departed

**Paul Sharits  
Hollis Frampton  
James Blue**

**Woody Vasulka  
Steina  
Brian Henderson  
Tony Conrad  
Peter Weibel  
Gerald O'Grady**

Complete biographies, lists of films, videos and other works, television interviews and bibliographies are published in Woody Vasulka and Peter Weibel, editors, *BUFFALO HEADS – MEDIA STUDY, MEDIA PRACTICE, MEDIA PIONEERS, 1973-1990* (ZKM/Center for Arts and Media , Karlsruhe, Germany and The MIT Press, Cambridge, Massachusetts, 2008), 839 pages

**9:00 PM – Reception for Founding Faculty**

## Sunday, May 3

10:00 AM – Memories of Graduates, Now Chairs

Moderator: Dr. Gerald O’Grady

**Barry Keith Grant** took his BA in English and his PhD in American Literature and Film Studies from the Department of English, SUNY/Buffalo. He is currently Professor, Department of Communication, Popular Culture and Film at Brock University in St. Catharines, Ontario, Canada, where he was Chair of the Department of Fine Arts (1982-1985). There, he has received awards for Excellence in Teaching and the Chancellor’s Award for Excellence in Research. He has published eight books, including *Voyages in Discovery: The Cinema of Frederick Wiseman* (1992) and *Film Genre: From Iconography to Ideology* (2007). He has also edited 20 other books, including *The Film Genre Reader* (1986) and *Documenting the Documentary: Close Readings of Documentary Film and Video* (1998). He is an External Faculty Member of the Graduate Program in Film and Video at York University in Toronto, and an International Associate of the Centre for Research on National Identity at the University of Otago in New Zealand.

**Peer Bode** received his BA in Cinema from SUNY at Binghamton and his MAH from the Department of Media Study, SUNY/Buffalo. He is Professor of Video Arts at the School of Art and Design at Alfred University, where he is Chair. He is also Co-Founder and Co-Director of the Institute of Electronic Arts there and a member of its collective, the Jitter Software Working Group, which is also associated with the Experimental Television Center in Owego, New York, where he has been Artist-in-Residence for over 30 years. He curated “Insatiable Streams” at the BSI Contemporary Art Center in 2007-2008 when he was Artist in Residence at the Media Lab, Central Academy of Fine Arts in Beijing, China. In 2007, he lectured at the Second International Conference on the History of Media, Art, Science and Technology in Berlin. His recent exhibitions include a five-hour video installation concert, “A Tribute to Harald Bode, Electronic Music Pioneer,” at the Burchfield Penney Art Center

**Vibeke Sorensen** is an artist working in digital multimedia, animation-interactive architectural installation, and networked visual-music performance. Her work spans three decades, and has been published and exhibited worldwide, including in books, galleries, museums, conferences, performances, film festivals, on cable and broadcast television and internet. She was educated at the Royal Academy of Art and Architecture in Copenhagen, and received an MAH in Media Study at SUNY/Buffalo. She has collaborated with scientists at Rensselaer Polytechnic Institute, the California Institute of Technology, the Neurosciences Institute of La Jolla, and the Jet Propulsion Laboratory, NASA. She developed programs in interdisciplinary digital media at Virginia Commonwealth University, Art Center College of Design, California Institute of the Arts, and Princeton University. She was Professor at the University of Southern California and Professor and Research Fellow at Arizona State University, Tempe. From 2007, she is Chair of the Department of Media Study at the University of Buffalo, the State University of New York. She was a Rockefeller Foundation Fellow in 2001 and the 2005 Knight Distinguished Lecturer at the University of Manitoba, Winnipeg, Canada

**Anthony Bannon** studied biology at St. Bonaventure University, and received his MA in English and Media Study and his PhD in English from SUNY/Buffalo. He was Director of the Burchfield Penney Art Center at Buffalo State College, 1985-1996, and became Director of George Eastman House International Museum of Photography and Film. The L. Jeffrey Selznick School of Film Preservation offers a one-year certificate program as well as a Masters Degree in collaborative programs with Toronto’s Ryerson University, the University of Rochester and the Rochester Institute of Technology. From 1969 – 1985, Bannon was a journalist for *The Buffalo News*, covering most of the Media Study events during that period. He also made his own films and videotapes and, with Ed Emshwiller, created *Positive/Negative Electronic Faces* for WNET. He has published eight books, including *The Photo-Pictorialists of Buffalo* (1981) and *The Taking of Niagara: A History of the Falls in Photography* (1982). He was awarded a Golden Career Award in 2007 by the FOTOfusion Festival of Photography & Digital Imaging.

12 Noon - Lunch